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SOME FORGOTTEN OPERAS.

BY PROFESSOR E. PROUT, MUS.D.

II.—SPOHR'S "JESSONDA."

THERE are few composers of eminence whose fame has been more affected by the fluctuations of musical taste than that of Louis Spohr. Though not to be placed in the very first rank, by the side of Mozart and Beethoven, Spohr was unquestionably a musician not only of very great attainments, and it might be added of complete technical equipment, but of more than average originality and individuality of style. He essayed nearly every class of composition, and all with more or less success. Like his great contemporary, Mendelssohn, he was at first lauded to the skies, only to suffer later from undue depreciation and (except with a few of his violin concertos and his oratorio *The Last Judgment*) almost entire oblivion. I cannot but think that this is largely due to the nature of his music. Original as it unquestionably is, its originality chiefly consists in the almost continuous employment of chromatic harmony, which he introduces to an extent far exceeding anything to be found in the works of his great predecessors. That which with Mozart and Beethoven was the flavouring of the dish becomes with Spohr its principal ingredient. The luscious sweetness which at first delighted by its novelty became cloying after a while, and repelled those whom it had previously attracted.

Let it not be supposed from what has just been said that the chromatic element was, so to speak, Spohr's whole stock in trade; far from it. He had considerable power of melodic invention, and there are few of his works, so far as I know them, in which really beautiful themes may not be found. Let me instance, as examples that will be familiar to most readers, the song "Rose softly blooming" in *Zemire und Azor*, and the movement in the oratorio *Calvary* best known in its adaptation as the anthem "As pants the hart." Yet he never rises above a certain height; his ideas seem to run in grooves; the same progressions of harmony,

may even the very same phrases are to be met with in nearly all his works; and it would be difficult to find twenty consecutive bars of his music which anyone familiar with his style would not instantly identify as his. Most great composers have more or less mannerism, but none has so much as Spohr.

I have not made these remarks with any view of disparaging the composer; the fact of my selecting one of his operas as the subject of this article will be sufficient to show that I do not sympathize with the low estimate in which he is held by so many. At the same time I am not blind to his shortcomings, and it was necessary to refer to them in order to render intelligible the neglect into which his music has fallen.

Of the ten operas which Spohr composed, three attained in their time considerable popularity: these were *Faust*, *Zemire und Azor*, and *Jessonda*. The last named is the sixth in the series of its composer's dramatic works. In his interesting autobiography he tells us how during his visit to Paris in 1821, being one day confined to the house by heavy rain, he had asked his landlady to lend him a book. She brought him an old novel, "La Veuve de Malabar," which he found very interesting. Thinking that it would make a good subject for an opera, he bought the book of her for a few sous, and at his leisure proceeded to sketch out a *scenario*. When he had completed it, he entrusted it to a poet named Eduard Gehe to put into the form of an opera. Various circumstances hindered Spohr from the composition of the music, which was not completed till December, 1822. The first performance of the work took place at Cassel on July 28th, 1823, with complete success. In the following year the composer was invited to bring it out at Leipzig, where it was performed on February 9th: and in 1825 it was given in Berlin. It was not till 1840 that the work made its way to England; it was then given by a German company at St. James's Theatre. In 1853 it was given, with an Italian translation of the text, at Covent Garden.

The overture to *Jessonda* is one of the best known and certainly one of the most effective of

Spohr's orchestral compositions. It was formerly a great favourite in our concert-rooms; the list of works given at the Crystal Palace Saturday Concerts records eleven performances of it, no other overture by Spohr having been given more than twice. It is in the usual classical form, and the composer, following the precedent of Weber's *Freischütz*, has taken his subjects from the opera itself. The solemn introduction in E flat minor—

No. 1.

Moderato.

pp (Wind.)

Viol. *pizz.*

Bassi. *pizz.*

Cor.

&c.

is the commencement of the opening chorus of the work; the bright episode for wind instruments alone which interrupts it,

No. 2.

fz p

&c.

is the theme of the soldiers' chorus, "Kein Sang und Klang auf dieser Welt," in the second act; while both the first subject of the *virace*—

No. 3.

Vivace

pp

&c.

and the second, of which it will be sufficient to give the melody—

No. 4.

Cor. Bis.

&c.

are taken, though with considerable modification, from Jessonda's recitative and air in the third act.

The scene of the opera is laid at Goa, on the coast of Malabar; the time of the action is the beginning of the sixteenth century. The first scene of the first act shows the interior of a pagoda, in which is lying in state the body of a Rajah just deceased. Brahmins and Bayaderes are performing the first part of the funeral rites. The music of this first scene is very beautiful throughout. The opening chorus, "Kalt und starr, doch majestätisch," begins with the theme above quoted (No. 1); it is followed by a very charming chorus of Bayaderes, as they dance round the corpse, and deck it with flowers. I quote the commencement of the symphony—

No. 5.

Allegretto.

p

cresc.

dim.

p

&c.

The chorus is very simple in construction, the voices (soprano and alto) singing mostly in thirds; the scoring is charming, an oriental colour being given to the music by the judicious use of *grosse caisse*, cymbals and triangle, as well as of tambourines, these last being played by the dancers. To this succeeds a short solo for Dandau (bass,) the Chief Brahmin, who sings how the spirit of the Rajah is wandering restlessly between earth and heaven; the full chorus take up the subject, and sing that the gates of heaven are closed to him till his wife offers herself as a sacrifice on his funeral pyre. Another beautiful chorus of Baya-

deres and a short hymn to Brahma conclude this section of the music. The Brahmins and Bayaderes leave the temple, when Dandau calls to a young Brahmin, Nadori (tenor,) who is going with the others, and bids him stay. Nadori (as we learn from his "asides") had been forced to become a priest against his will, and chafes under the strict and irksome duties imposed by his order. Dandau tells him that, after a life of seclusion, he is for the first time to go forth into the world, and to announce to the Rajah's widow her coming death by fire. In a fine duet which follows, Dandau instructs him concerning his duties. The piece begins thus:—

No. 6.
Larghetto con moto. DANDAU.
Aus die-ses Tempels heil' - gen

2 Violas.
p

2 Celli.

Mauern, O Jüngling, ruft dich heut' die

NADORI.
Pflicht, Sie ruft! Ich seh' in Freu - den -

Clar.

Fag.

schauern den Strahl, der hell durch Wol-ken bricht.

Cor.

A peculiar tone-colour is given to the orchestra in this movement by the silence of the violins and double basses—the four-part harmony of the

strings being supplied only by divided violas and violoncelli, and by the union of these instruments in several passages with soft horns and trombones. The violins enter for the first time at the succeeding *allegro vivace*, which is somewhat similar in general character to the preceding movement, though more animated. At the end of this duet the Brahmins re-enter with an Indian officer, who brings news that the strangers from the west who for two months had been besieging the town had been joined by a warrior of high rank with reinforcements, and that, on the expiration of an armistice that had been concluded, the enemy intended to storm the walls. A prayer to Brahma, by Dandau and the Brahmins, for the success of their arms—not one of the most striking numbers of the opera—concludes this scene.

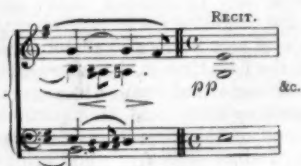
The second scene of the first act shows the apartment of Jessonda, the Rajah's widow. She is resigned to the fate which appears inevitable, and endeavours to console her sister, Amazili. From their conversation we learn that, previous to her marriage, and when living on the banks of the Ganges, Jessonda had been loved by a young European soldier, that her father, dreading the stranger, had carried her off suddenly by night, and that she had never since beheld her lover, whom she still holds in fond remembrance. All this is mostly told in her first *scena*, "Als in mitternäch't'ger Stunde." This beautiful number is in three movements, and as regards its tonality is curiously irregular in form, the first movement being in E minor, the second in G minor and major, and third in A flat major. In the first movement the melodies are in the orchestra throughout, the voice part being entirely declamatory. I quote the opening symphony, in the latter part of which will be seen a most characteristic example of Spohr's chromatic harmonies:—

No. 7.
Andantino.

p *cresc.*

sf. *dim.*

poco rit.



This extract will sufficiently indicate the style of the first movement, which leads into a long and passionate *agitato* in G minor, of which the following is the opening subject:—

No. 8. Die *Agitato.* ihr Füh - - len - de be -
trü - bet, ken - - net ihr..... die
stum - - me Pein,
&c.

I omit the filling-up parts for the sake of clearness, giving merely enough of the accompaniments to show the harmony. At the end of the *scena*, when Jessonda, anticipating her approaching end, sings,

“Bald bin ich ein Geist geworden,
reiner Aether mich umwallt,
und in himmlischen Accorden
Segen auf mich niederschallt,”

the character of the music changes entirely; a sustained *cantabile* melody is heard, beginning—

No. 9. Bald..... bin..... ich..... ein
Larghetto.

Geist ge - - wor - den,

The continuation of this subject is ornamented with elaborate *florituri*, quite in the Italian opera style, but hardly appropriate in this place.

But the messenger of death approaches. A group of Bayaderes enter in a slow dancing step; they pass two by two before Jessonda, performing various rites symbolical of her coming end. The music accompanying this scene is very charming; I give the opening subject, from which that which follows is mostly developed:—

No. 10. *Allegretto.*
pp
fz p fz p fz p
&c.

Nadori follows the Bayaderes; they salute him with strokes on their tambourines, and then retire. He advances slowly with downcast eyes; for the strict laws of his sect forbid him to look upon the face of a woman, and in the seclusion of the temple he has never yet seen a female unveiled. His first words are accompanied by a striking rhythmical figure on the drum,

which, curiously enough, is identical with that which Wagner employed more than thirty years

later in *Die Walküre*, in a somewhat analogous situation; it is in the scene in the second act in which Brünnhilde announces to Siegmund his approaching death. It is impossible to say whether this is merely a coincidence or a (doubtless unconscious) reminiscence on the part of the later composer.

Nadiri begins to deliver his message; but natural curiosity proves too strong for him; he looks up at the women and stops short, struck dumb by what he sees. The sisters watch him with interest; his face, gradually brightening, shows the effect of female beauty beheld for the first time. There is considerable similarity in this situation to that in the last act of *Siegfried*, when the hero awakes Brünnhilde from her trance; and although Spohr's music has not the overpowering strength of Wagner's, it is not only beautiful but thoroughly dramatic. Nadiri is torn by conflicting emotions; he loves Amazili at first sight; but his vows forbid him to cherish the feeling. He exclaims—

"Ich Bramin? Weh! meine Pflicht!
Fühlen, lieben, darf ich nicht!"

He tries to compose himself, and begins his message of death once more; but again he breaks down. It would require far longer extracts than are possible in these columns to give any adequate idea of the music of this scene; I must content myself by referring readers to the score of the opera. Amazili implores Nadiri to save her sister in the following passionate strain:—

No. 11. *Allegro moderato.*
AMAZILI.

Kannst du mir..... die Schwes - ter

ret - ten, wie dein sanf - ter Blick ver -

spricht, Dank - bar - keit..... dir Ro - sen -

ket - ten durch dein Le - ben se - lig sacht, &c.

but Jessonda interposes, saying that it is hopeless. The passage just quoted is the commencement of a trio which closes the first act. Nadiri, impelled by his newly-born love, resolves to attempt a rescue, if possible. The music of this finale is in Spohr's best style, and the chromatic element is not, as sometimes, unduly prominent.

(To be concluded.)

MICHAÏL IVANOVITCH GLINKA.

BORN JUNE 1ST, 1804 (O.S., MAY 20TH); DIED FEBRUARY 15TH, 1857 (O.S., FEBRUARY 3RD.)

ALTHOUGH a certain interest concerning Russian music has circulated of late years amongst English amateurs, it still remains that the one and only Russian composer who has obtained a lasting vogue here is Tchaikovsky, and even this latter we know mainly in the concert room, and not as a member of the great group of Russian opera-composers centred round one leader, Michail Ivanovitch Glinka. It is true that opera is heard comparatively little in England. Also we are apt to dismiss the Russian school as savouring too strongly of its native soil ever to flourish freely abroad. National of national it undoubtedly is. Nevertheless, it emanates, not from some small, remote corner of the earth, but from a vast empire, stretching undivided over a seventh part of the globe and possessing a rapidly increasing population of over 150,000,000 inhabitants. With this in view, it may, after all, be worth our while to know something of the beginnings of an art movement which represents in a typical and unerring manner both the country and the people to which it belongs. The founder and corner-stone of this movement, as just suggested, was Michail Ivanovitch Glinka. Glinka was born at Novospass, near Smolensk. His parents were gentlepeople and fairly well-to-do. He was brought up at home until he was about thirteen, when he was sent to St. Petersburg to finish his education. All his recreation hours were now ardently devoted to music; there was, however, no idea of his becoming a professional musician. Such a career was then practically unheard of for a well-born Russian, and in due course Glinka was enrolled as a Government official. He kept his position for some four or five years, during which period he became known in social circles as a sensitive, shy young man, who could, however, be occasionally persuaded to sit down to the piano and sing a few of the songs, or romances as the Russians style them, which he was constantly composing. Many of these have since become standard works in Russia, particularly "Ne Iskoushai" (Do not tempt me), "B-minnûton jizni troud-nuyou" (In moments of sorrow), and "Nôchnoy smotr" (The night review). It is difficult to decide whether Glinka relinquished his official duties in order to devote himself more seriously to art pursuits, or on account of symptoms of ill-health. In any case, he had never an actual necessity to earn a livelihood, and after 1828, apart from music, he had no settled occupation. He suffered from a weak chest, and was often really ailing, in addition to which he was inclined to be hypochondriacal. Owing to his delicacy, he took to travelling and trying warmer, sunnier climates. The years 1830-33 he spent in Italy, where he made a study of Italian opera and of Italian methods of vocal technique. Besides the songs already mentioned, he had by now composed chamber music, overtures, choral works, and so on, in all of which a striving after national mood and temperament is perceptible, although somewhat patchy and artificial in its calibre. Glinka himself was restless and dissatisfied with these attempts. The music that he heard in Italy only increased his national aims and longings. "I am fascinated with the ease and grace of the Italian style," he wrote home, "but the superficial, insincere spirit of this music is horribly repugnant to me. I wish, though, that I could transplant a little of

its flexibility to our heavy, rich Russian soil." From Italy Glinka proceeded to Germany. Here in Berlin he met the great theorist of the day, Dehn, with whom he determined to go through a systematic course of training in fugue and counterpoint. Dehn was extremely interested in the examples of Russian folk songs shown him by the young Russian; so much so that he strongly advised Glinka to avoid as much as possible the absorption of any elements of Western culture into his music. Rather should he return without delay to his own country, and dive into the novel harmonization and contrapuntal structure of his native melodies and *horovodé* (choruses). In Dehn's opinion Glinka could have no better material than these upon which to build an independent and truly national school of music. Glinka readily fell in with the view, which strengthened his own hitherto half-formulated, struggling theories. He forthwith made his way back to Russia. In less than two years (1836) he had completed the opera which was to make his name famous—namely, the "Jizn za Tsarià." The work was at first refused by the management of the St. Petersburg Opera, and only reconsidered thanks to the influence of various "friends at court." Glinka received no remuneration for his pains, but the initial performance of his opera was distinctly a success, albeit a society dandy was heard to exclaim: "P'ui! what vulgar, common stuff! It smells of the peasants!" In its way this remark was really a first-rate piece of criticism. It showed that Glinka had indeed accomplished his goal. Like his literary contemporaries, Pushkin and Gogol, he had finally abandoned all foreign adaptations, and turned for inspiration to the heart of the people. Public appreciation of the "Jizn za Tsarià" steadily increased. It remains to this day the most popular work in the Russian opera *répertoire*, and is said to have been given not far short of a thousand times. A gala performance is always included in any great national rejoicing in Russia. Glinka's other opera was "Rousslàn i Luidmilla," produced in 1842. This opera is a genuine Russian *bulina*, or "old-time tale" set to music. There is only a slight historical basis in its plot, which takes place prior to the introduction of Christianity into Russia. Its hero and heroine pass through a series of enchanted vicissitudes, reminding one somewhat of the "Sleeping Beauty" legend of Western Europe. But the fascination of Russian fairy tales lies more in their grotesque weirdness than in the lightness and charm which we usually associate with fairies and sprites. Glinka exactly caught the spirit of the tale. It is not too much to say that this music is a masterpiece of originality. Especially noticeable are its fine choruses and part songs. The whole opera, however, requires a far more artistic interpretation and staging than it could possibly have received in Glinka's day, and both subject and music were quite beyond the comprehension of his audience. Thus the first performance of "Rousslàn i Luidmilla" was a miserable failure, and it had to be withdrawn at once. Not until sixty years later were its merits duly recognized. The main significance of these two operas lies, we think, not so much in their intrinsic beauties, albeit these are manifold, but rather in the fact that Glinka was the first composer to embody the fundamental principles of the Russian temperament, feeling, and mode of thought. Thus, in the "Jizn za Tsarià" we meet with a pronounced realism and a strict adherence to the possibilities of human life, and, above all, the portrayal of that devotion to their Tsar which for generations has been inborn in the Russian peasantry.* As someone has tersely put it, Russia is not a state; she is a church, of which the Tsar is, in the people's eyes, the God-appointed head. One might almost call the "Jizn za Tsarià" an opera of prayers and invocations. In "Rousslàn i Luidmilla," on the other hand, the imaginative, poetic side of the Russian character has full play. We find ourselves in a pagan environment. But it is a paganism of the East; there is nothing classic in its Oriental

mood and fantasy. It reminds us that in the migration of the nations Russia was the youngest nomad from East to West.† There are, again, two essentially Russian veins of humour perceptible in these operas. In the first is suggested laughter with a tear trembling behind it; the second is *naïve*, broad, often bordering on the burlesque. In respect to his keen sense of humour, the Russian, it should be noticed, differs entirely from the Pole, who has little or no humour in his composition. The glowing overtones of patriotism vibrating through the "Jizn za Tsarià" render it unique in the record of Russian music. Its realistic, human phases have so far found their highest development in the operas of Tchaikowski; whilst the fantastic and humorous necromancy of "Rousslàn i Luidmilla" has reached a wonderful degree of fulfilment in some half-dozen *bulini*-operas by Rimski-Kórsakov. Intermediary but rapid stages between Glinka and these two later composers are found in the operas of Dargomishski, Saërov, Borodin, and Moussorgski. At the present time a brilliant and prolific group of contemporary musicians are still proceeding upon Glinka's lines.

Glinka's code of opera was, briefly, as follows:—

First, the subject must be thoroughly national, and should be treated strictly in accordance with its period and style.

Second, the main interest must from beginning to end be centred in the singers, both soloists and chorus, and not in either the orchestra or the staging. This tenet might, perhaps, be attributed to the influence of Glinka's three years' study in Italy. Yet when one compares his procedure with that of the Italians, very little real resemblance can be traced. Besides maintaining that opera is an essentially vocal form of art, Glinka insisted that each character and each event in the plot must be typified by its own special musical characterization. The orchestra, although subordinate, must still provide an appropriate and flexible background of colour and contrast. Such ideas as these are conspicuous by their absence from the florid, characterless products of the Italian school, where the most opposite personalities, the extreme poles of circumstance and scene, are all treated in the same meaningless fashion. It was quite natural that Glinka should emphasize the supremacy of the vocal parts as a factor in opera, seeing that his direct source of inspiration lay in the songs of the people; yet he by no means appropriated these *en bloc*. It is indeed said to be impossible to trace any one folk song in its entirety in his music, but he thoroughly caught the turn of their idiom, so to speak. Their unsymmetrical rhythms he found easy enough to manipulate. Their harmonization he adopted more by intuition than by prescience. He never quite decided whether their diatonic whole tones were the outcome of the old Church modes or of a still more ancient Oriental system. In the "Jizn za Tsarià" he approached this harmonization almost timidly, wavering, and sometimes yielding to the more modern chromaticism of Western Europe. But in the harmonies of "Rousslàn i Luidmilla" there is little, if anything, that savours of the West. For characterization and homogeneity of effect Glinka had his own systematic plan of leading themes. These can be consistently followed in his scores. There can be no doubt that he borrowed this idea from the national *horovodé*, in which the leading voice or chorus retains one melody, short phrases of it only being mingled by the subordinate voices. Glinka adhered to the accepted forms of Italian opera—aria, recitative, cavatina, quartet, etc.—but as in all his other devices he assimilated these forms very skilfully, and employed them so that each came in logical sequence. His *libretti*, it goes without saying, were in the native language; but in this respect great advances have been made by the later Russian composers, who have devoted a very serious study to the wonderfully euphonic possibilities of the Russian tongue as a vocal medium. With few exceptions music and words are now arranged with a subtle and also an inseparable blending of sound and sense. It follows that

* In estimating the importance of this peasantry, we have to remember that it has always constituted, and still constitutes, the bulk of Russia's population.

† Now, curiously enough, she is migrating back whence she came.

translations are disastrous to the general effect. Glinka's *libretti* were the weakest part in his operas. It never seems to have occurred to him to prepare the text himself. To his mind the music was evidently paramount. He composed the whole of the "Jizn za Tsaria" without a libretto, which had to be fitted into the completed score as best it might. Pushkin was to have compiled the book for "Rousslan i Luidmilla," upon which he himself had written a delightful poem, but death intervened, and finally no fewer than five collaborators prepared an act apiece upon quite independent lines. Pushkin's untimely end was a special misfortune for Glinka. One of the finest *libretti* ever written, perhaps, both from the musical and literary standpoints, is that of Dargomizhski's "Roussalka"—the work of the great poet. How can one best define Glinka's rightful place in the general current of musical history? Most clearly, perhaps, by comparing his position with that of Wagner. Wagner we may sum up as the mighty culmination of a long and gradually evolved symphonic school, in which there had always been a longing for dramatic expression. Glinka gave the first definitely focussed dramatic expression in Russian art to centuries of pent-up vocal aspirations. He is a beginning in music, just as Wagner is a termination. It has been justly remarked that every true genius is a cause, a country, and an age; he requires a foundation of infinite spaces and numbers and time to accomplish his design; and posterity seems to follow his steps as a train of clients. The attention vouchsafed to Glinka outside Russia has hitherto been scanty; but this is amply compensated for by the love and veneration bestowed upon him by each successive generation of Russian composers. They gladly acknowledge that of him, and of them it may be said:

"The founder thou, these thy race."

Although events in the Far East naturally preclude any great public rejoicing upon a large scale in Russia at present, it may be mentioned that some 300 celebrations of Glinka's centenary took place in different parts of the Empire. Requiem masses in memory of the great composer were sung in the principal churches, and a fine bronze statue was unveiled on the "Kissing Bridge" at St. Petersburg, near the great theatre. In the archives of the "Glinka" museum, also at St. Petersburg, have been deposited some fifty "Glinka" articles and appreciations emanating from the foreign and native press. An extremely interesting special illustrated "Glinka" number has been issued by the Russian review, "Theatre and Art."

A. E. KEETON.*

CARL REINECKE.

This distinguished pianist and composer was born on June 23rd, 1824, at Altona, and the eightieth anniversary of his birth was celebrated last month with all due pomp and circumstance. Apart from his art-work and successes as a pianist, Professor Reinecke is a personage of no small interest in that he has been acquainted with many distinguished musicians of the nineteenth century, and that he was the intimate friend of Mendelssohn and Robert and Clara Schumann. Only four years ago he published his "Gedenkblätter an berühmte Musiker," in which, of course, a large space is devoted to Mendelssohn. He made the acquaintance of the Schumanns before 1846, and in 1848 the composer sent him a signed copy of the "Album für die Jugend." The memory of those early days must be a pleasant one, although tinged perhaps with sadness at the thought of Chopin, Schumann, and Mendelssohn, who all passed away in the prime of manhood. Liszt is another of the celebrities mentioned in his book. Much has been

written about his phenomenal powers as a pianist, but Reinecke expresses his opinion in a very brief but forcible sentence. Liszt varied considerably in his playing, but when he was quite himself "he played as no one before or since his time," and the writer has heard all the great pianists from 1850, when Liszt had practically ceased to play in public, down to 1900. Reinecke's memory must indeed be a storehouse of wonderfully interesting events.

But we must turn from his surroundings to the man himself. The lives of musicians, as a rule, are not particularly exciting; that of Reinecke has been a busy one as teacher, composer, conductor, and musical director, but from such occupations it is difficult to evolve a romantic story. Reinecke began his career as a pianist, and in his best days he was considered an unrivalled interpreter of Mozart's music. He became teacher at the Cologne Conservatorium in 1851, and in 1860 conductor of the famous Gewandhaus concerts, Leipzig, from which post he only retired in 1895. As composer, he has been prolific and prosperous. As a writer for the young he has met with signal success, while his cantatas, "Schneewittchen," "Dornröschen," and "Aschenbrödel," enjoy a world-wide reputation. But he has also written concertos, sonatas, chamber music, symphonies, and operas.

In concluding these brief remarks concerning the veteran composer, we may mention that a concert was given on the evening of the 22nd ult., for which the Gewandhaus was placed at the disposal of the committee arranging the festival performances. The programme, consisting entirely of Reinecke's compositions, included orchestral works, a pianoforte concerto, a cello concerto, and songs. The concert was under the conductorship of Professor Sitt, and it was to be followed by a banquet.

On the 23rd, the anniversary day itself of his birth, it was intended to perform Reinecke's opera, "Der Gouverneur von Tours" at the theatre.

LETTER FROM PARIS.

"LE JONGLEUR DE NOTRE DAME," "LE COR FLEURI," "ALCESTE."

On Tuesday, May 10th, the Opéra Comique gave the first performance of "Le Jongleur de Notre Dame," a legend in three acts, by M. Maurice Léna, music by Massenet. The evening's programme began with a novelty, i.e. "Le Cor fleuri," a *féerie lyrique* in one act, words by Ephraïm Mikael and Ferdinand Hérold, music by Fernand Halphen. "Le Jongleur de Notre Dame" had been produced with extraordinary success for the first time at Monte Carlo, in February, 1902. The artistic, pure and simple charm in this work, combined with Messrs. Léna's and Massenet's fantasy, is new, wonderful, indescribable.

It is long since a delicious opera, composed in true French style such as the present one, has been introduced to the Parisian public. "Le Jongleur de Notre Dame" will, no doubt, keep a prominent place in the *répertoire* of the genial composer of "Le Roi de Lahore," "Manon," "Werther," and many other remarkable works. The music of these new three acts—by turns jeering, tender, merry, and moving—is really enchanting. It exhibits the inspiration of a mighty, gifted musician, expressing the sentiments of the different personages, and colouring the different situations in a most true and natural way.

It is from an old tale of the Middle Ages, transcribed, not long ago, by M. Anatole France, that M. Maurice Léna has drawn this charming fiction. Nothing can be more touching and more noble and, at the same time, poetical, than the *dénouement* of the plot.

On a large square before an abbey consecrated to the Virgin Mary, a joyous crowd is celebrating the great feast of the First of May, the Holy Virgin's day. Peasants and countrywomen sing while dancing the "Bergerette," merchants offering them the first-fruits of the season. A juggler, playing on his hurdy-gurdy, arrives and proposes his best

* Glinka has only been discussed here as an opera composer, but he wrote some instrumental music of a very high order, and thoroughly national. Amongst his orchestral works may be mentioned his famous "Kamárinskai" and the incidental music to the tragedy "Prince Holmski." He also left, amongst other items, a number of fine choruses and part songs, and some eighty lyrics for voice and pianoforte.

tricks and his brilliant songs. The poor man looks very shabby and miserable, and the people laugh at him, turning into ridicule all his experiments. The unhappy young fellow, nearly starving, becomes so nervous that all his attempts fail. However, he must get some little money. Do they want to hear a war-song? No. A love song? No. Well, then he commences the merry and rather impious song of the "Alleluia du Vin," which in one breath praises Jesus and Bacchus, Venus and the Holy Mary. It costs him a cruel sacrifice, because of his great devotion to the *Bonne Vierge du Paradis*; necessity, however, commands, and the wretched man obeys. But alas! just at the moment of his great success, when the people applaud and wildly scream *bravo!* the Prior of the convent appears. Scandalized and furious, he scatters the crowd, and chides vehemently the unhappy juggler. However, the sincere repentance of the wandering hysteron makes the Prior think that, after all, this childish soul is not corrupted and reprobate, and recommends him to enter at once into the convent and take the monk's cowl for his salvation. Maître Jean hesitates; he wishes to preserve his liberty; but, on the other hand, he suffers the pangs of hunger, and just at that moment the cook of the abbey arrives. Brother Boniface returns from his quest, riding an ass loaded with abundant delicious provisions of every kind. At the same moment the bell of the refectory summons the brothers to dinner, and immediately they begin to sing the "Benedicite." The temptation is too strong, and besides that, Jean adores the Virgin Mary with all his heart. He grasps with an affecting gesture his hurdy-gurdy and his trifles, bends his knee before the image of the Holy Mary, and enters resolutely into the convent to become a monk.

In the second act, Jean appears dressed as a monk, in the large hall which serves as a study. It is the day of the Assumption, and a new statue of the Virgin Mary, decorated by a monk-painter, is to be inaugurated on the great altar. The monk-poet has written a new canticle for the occasion, and the monk-musician, after scoring it, is now rehearsing with the brother-singers. A monk-sculptor, in a corner of the hall, models an infant-Jesus, and Brother Boniface, the cook, in another corner, is picking the vegetables for the kitchen. Other brothers are seen working in the garden. Everyone is engaged on work in honour of the Virgin Mary, only Jean, the juggler, is good for nothing, even incapable of singing Latin words. What could he do to please the Virgin Mary? The brother-cook, who is a sensible man, gives him good advice: "Do what you can, and go on your way." The Virgin Mary does not want to be especially addressed in Latin; she also understands French. She accepts offerings of music, of poems, of pictures, of statues, but everyone can celebrate her in his own way. Even I glorify the Holy Mary in my kitchen-stoves. The more humble the homage, the more agreeable is it to the heart of Mary."

The plain language of Brother Boniface produces a sound effect upon Jean's mind. He can only juggle and sing some songs. Well, then, he will offer a performance of his tricks and songs to the Virgin.

The third act takes place in the chapel. The feast is over, the new statue is on the altar; some candles are still lighted, but the ritual chants are ending. Suddenly a door opens and Jean appears. Taking off his monk's clothes, and appearing as juggler, he kneels down before the sacred image, and with a heart full of love and fervour, implores the Holy Virgin to allow him to work before her in her honour. He begins his tricks, but being too excited, does not succeed with any one of them. Songs, gambols, a war march, burdens of love, seem to him all unworthy as homage to the Holy Mary. He begins a wild, popular dance, stamping and screaming with every movement, becoming more and more animated, until giddiness causes him to fall down just at the moment when the Prior and the monks, attracted by the great noise, arrive on the spot to punish him severely for the frightful scandal. But Jean does not take any notice of their presence, and enraptured, kneeling, is absorbed in deep prayer. The Prior and the brothers stop, amazed. They

hear the angels singing the "Hosanna!" and see an ineffable light spreading all over the altar. The Virgin Mary seems alive, her lips smile, her head bends towards Jean and her hands are blessing him with a merciful gesture!

The Prior and the monks, strongly affected, kneel down, whilst the juggler expires at the foot of the altar, the halo of a saint crowning his head!

The Prior and the brothers bow down and sing, with compunction: Blessed are the pure in heart, for they shall see the Lord, whilst the curtain slowly descends.

The music of Massenet follows step by step this ingenious plot. It begins with the jolly strains of a popular feast, and ends with the most elevated expression of a mystic situation. The whole of the juggler's part is written in picturesque style; the arrival of Brother Boniface has given Massenet an opportunity of writing an excellent comic air, in which some amusing reminiscences of the old vocalization of plain chant are introduced with delicious effect. In the second act the music vividly describes all the episodes between the brother-artists, as well as the dialogue between Jean and Brother Boniface, which ends the act. A skilful prelude, called "Pastorale Mystique," prepares the audience for the psychological situation of the last tableau. The music illustrating the performance of the juggler in the chapel is full of humorous details, and the final scene, a real *page de théâtre*, written by a steady hand, is marked with the stamp of true inspiration.

The instrumentation of this new score of Massenet of polyphonic characteristic style, and of unequalled brilliancy. Among the more important poems which have inspired the genial fancy of this great composer I do not know of one which has suggested to him a more constant inspiration, a more poetical rapture, than the "Jongleur de Notre Dame."

Of course, the success of this beautiful opera has been as great in Paris as it was in Monte Carlo at its first appearance; in Germany it has already met with the same result.

The difficult part of Frère Jean is sung and acted in masterly manner by M. Maréchal. M. Fugère is admirable as Brother Boniface. The other small parts, all episodic, are well entrusted to Messrs. Guillaumat, Huberdeau, Allard, and Carbonne. No female voice is heard, except in the chorus of the first act, and when the angels sing the "Hosanna!" of the last tableau. The absence of the fair sex, however, does not at all interfere with the dramatic effect of the opera, which is not in the least monotonous or austere; on the contrary, it has a rare charm. The chorus and the orchestra, under the direction of M. Luigini, are perfection, and the *mise-en-scène* is wonderful. This brilliant performance on May 10th was preceded by the first production of "Le Cor fleuri." The plot of this *féerie* in one act, originally by M. Ephraïm Mikail, metamorphosed into lyric form by M. Ferdinand Hérold, is absolutely void of all dramatic interest, and does not afford one single situation to the composer who attempts to enliven it by music. Presented as a play some years ago at the Théâtre Libre in Paris, it did not produce the slightest effect. The poet wishes to be symbolic, but it is nearly impossible to catch any symbol throughout the libretto. The *scène-unique* presents a charming forest, like the one of the prologue of "Grieldis," by Messrs. Morand and Massenet, in which a number of fairies move about plucking flowers. One of these enchantresses having been offended by a shepherd, desires to revenge herself through a friend of hers. The latter receives from the young man, as homage, a silver horn, which she fills with flowers. Of course what was expected happens. Silvère falls in love with Oriane, and Oriane becomes enamoured of Silvère, who carries her off. I must confess that I do not understand the secret symbolic meaning of this action.

The young composer, a *débutant*, has made the best of an indifferent plot. The first part of his score is undoubtedly the best, when the three fairies sing *cantilènes* in most agreeable manner. M. Fernand Halphen, an old pupil of Massenet's, is undoubtedly a composer of great promise, and with a subject more vigorous and theatrical he may give

ROMANCE

for Violin with Pianoforte accompaniment
by

CARL REINECKE.

Violino. *Andante moderato.*

p dolce

PIANO. *p*

f

p cresc. - - - f

f con affetto

decresc. mf

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This musical score is written for piano and voice. It consists of seven systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system includes a vocal line, a piano accompaniment, and a section marked "con sordino" (with mutes) for the piano. The fourth system features a vocal line, a piano accompaniment, and a section marked "decreso." (diminuendo). The fifth system has a vocal line, a piano accompaniment, and a section marked "pp" (pianissimo). The sixth system has a vocal line, a piano accompaniment, and a section marked "pp". The seventh system has a vocal line, a piano accompaniment, and a section marked "pp". The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics include *p*, *f*, *mf*, *pp*, and *decreso.* The tempo is marked *con sordino* and *decreso.*

First system of musical notation, featuring a treble and bass staff with a piano accompaniment. The melody in the treble staff consists of eighth and sixteenth notes, while the bass staff provides harmonic support with chords and single notes.

Second system of musical notation. The treble staff includes the instruction *cresc. molto* and *senza sordino*. The bass staff also features *cresc. molto*. The system concludes with a dynamic marking of *sf* (sforzando).

Third system of musical notation, labeled *Quasi Recit. IV*. It includes dynamic markings of *f* (forte), *acc.* (accelerando), *rit.* (ritardando), and *p* (piano). The instruction *colla parte* is also present.

Fourth system of musical notation, labeled *Tempo I.*. It features dynamic markings of *p* (piano), *mf* (mezzo-forte), and *p* (piano). The system includes a repeat sign with first and second endings.

Fifth system of musical notation, continuing the piece with a treble and bass staff. It features a dynamic marking of *f* (forte) and includes various musical notations such as slurs and fingerings.

This musical score is written for piano and voice. It consists of six systems of staves. The first system includes a vocal line with triplets and a piano accompaniment. Dynamics include *p*, *cresc.*, and *f*. The second system continues the vocal line with a *mf* dynamic and a piano accompaniment with *cresc.* and *f* dynamics. The third system features a vocal line with a *f* dynamic and a piano accompaniment. The fourth system shows a vocal line with a *p* dynamic and a piano accompaniment. The fifth system includes a vocal line with a *f* dynamic and a piano accompaniment. The sixth system concludes with a vocal line and a piano accompaniment, ending with a *pp* dynamic and a double bar line. The score is marked with various musical notations, including triplets, slurs, and dynamic markings.

us the real measure of his undeniable talent. The general sobriety and moderation of his instrumentation shows clearly that there is originality in his conception, and that he endeavours to express sentiments in true musical language, not being led away by the modern fashion of substituting noise for genuine expression. The artists singing the different parts of this enigmatical subject—Mlle. Cesbron, M. Muratore and Mlles. Vauthrin, de Padilla, Argens, and Cortez—did their best on the first evening to enliven the monotony resulting from the want of dramatic movement and situations. The orchestra was delicious under the *bâton* of M. Henri Büsser. By the way, I must mention the appearance of three young amateur-composers, who have come out in Paris during the present year. They are the Marquis de Torre Alfina, counsellor of the Italian Embassy in Paris; the Count Isaac Camondo, and the composer of "Le Cor fleuri." The first named has given some indifferent orchestral compositions at Colonne's concerts. Count Camondo is an enraged Wagnerian, and noisy in his instrumentation, also completely void of musical ideas. M. Fernand Halphen is certainly the only real *musicien d'avenir* of the three.

The last day of May has been marked by an important musical event. Gluck's "Alceste" has been revived at the Opéra Comique in its integrity, after forty-five years, and in grand style. Together with this excellent interpretation, the masterpiece of the immortal composer found at the hand of M. Carré the most elegant and sumptuous *mise-en-scène*. The part of Alceste was a real triumph for Mme. Félicia Litvinne; the rôle of the *grand prêtre* displayed the beautiful voice and the first-rate dramatic talent of M. Dufranne. M. Beyle, as Admète, has confirmed his superior qualities as singer and actor, and Messrs. Allard, Carbone, and the other minor parts, are all entitled to the greatest praises.

The chorus is perfection, and M. Luigini, with his excellent orchestra has given an ideal interpretation. The third act reproduces the Greek dances, and it is impossible to imagine a more charming choreographic display accompanied by more delightful music.

As a model for young composers, this capital work ought to remain on the *répertoire*, to be frequently given every year, Wagner's so-called innovations would then not look so new as they are supposed to be, and the real form of the music-drama would not be any more so nebulous as it has become nowadays.

S. D. C. MARCHESI.

OUR MUSIC PAGES.

WE present to our readers this month a Romance in D* for violin, with pianoforte accompaniment, by Professor Carl Reinecke, who, as will be seen in another column of the present issue, has just celebrated the eightieth anniversary of his birth. The Romance in question opens with a broad, flowing theme, which is expanded at some length. After a full close follows a section in minor, the busy semiquavers offering striking contrast to what precedes. The music suddenly breaks off, and then a few bars *quasi recit.* lead back to the principal key and theme. The piece ends quietly. It will be found both pleasant to the ear and grateful to the players.

* Augener's Edition No. 7540; price, net 1s.

Reviews of New Music and New Editions.

Twelve Concert Studies for the Pianoforte, by H. SEELING, Op. 10, Books 1 and 2. Revised, phrased, and fingered by O. THÜMER. (Edition Nos. 5960a and 5960b; price, net, 1s. each.) London: Augener & Co.

THE composer of these studies was a brilliant pianist during the middle of the last century, but it was a brilliancy of a higher order than that of Henri Herz and his imitators. Though Seeling's writing for the instrument is not so exacting as that of Chopin, or of Henselt, it is not easy; but the music is so attractive, so refined, that the practising of it is a real pleasure. No. 1 is a clever study in double notes for the right hand, while throughout in the left melodic strains are heard. No. 3, surnamed "Der Gnomentanz," is particularly light and dainty, and at the same time an excellent staccato study. No. 9 presents broken chords for both hands, as in Chopin's Etude in E flat (Op. 10, No. 11), which it resembles in form though not in contents, those chords tapering off, as it were, into a delicate melody. The last number, in E flat minor, is highly impassioned. We only mention one or two just to show the general character of the music, but all will be found interesting. As with Chopin, so with Seeling, we have here not merely finger-work, but tone-poems.—The Editor's duties have not been merely formal. If the present edition be compared with the original one, it will be found that in various numbers the arrangement of the notes—those placed on each staff being for right and left hand respectively—is far more convenient to read; also, in No. 8, for instance, the occasional division of the sextolet into three groups of two is an improvement. Mr. Thümer is an editor in deed, not only one in name. These examples will show that the changes help to the better realization of the composer's intentions.

Handel Album. Favourite Pieces for the Pianoforte, by G. F. HANDEL. (Edition No. 8152; price, net, 1s.) London: Augener & Co.

It would scarcely be possible to mention the name of any composer who is a greater favourite with the general public, and this, of course, is to be largely attributed to the association of some of his finest music with Bible words. And with regard to his instrumental music there is one piece which, apart from its merits, enjoys wonderful popularity, and that is the Air with Variations in E, known as "The Harmonious Blacksmith," which, accordingly, is to be found in the Album under notice. To describe in detail the other fifteen numbers would be almost waste of space. Mozart and Beethoven were both astonished at the powerful effects which Handel produced by simple means, and even in these short movements the master expresses his fine thoughts in as few notes as possible.

Feuillets d'Album pour Piano par F. KIRCHNER, Op. 1000. (Edition No. 6197; price, net, 2s.) London: Augener & Co.

WHEN a composer has written a thousand works it would seem as if his inventive faculty must be well-nigh exhausted; but in these four "Feuillets" we find much that is fresh and charming, also clever. As a matter of fact, the high opus number does not represent such a prodigious amount of music as one would at first thought suppose; many of this composer's pieces are short. If Handel, Bach, Haydn, and Mozart, instead of writing long suites, sonatas, and symphonies, had published short detached pieces, they also would have reached a figure equally high. In this Kirchner Album we have first an *Idylle, Auprès du Lac*, smooth, melodious, and interesting as regards rhythm. No. 2, an *Impromptu*, is a light and lively piece of the scherzo type; No. 3, *Moment Musical*, on the other hand, is quiet and expressive, while the

last number, a *Berceuse*, is a charming little piece in which the rocking figure at the commencement is ably developed.

Berceuse Mignonne, Op. 101, for pianoforte, by JEAN AVOLIO. London: Augener & Co.

IN the opening notes of this piece there is a slight reminiscence of Chopin's *Berceuse*; and then, too, the key in both instances is the same; but once the first bar of the melody over, it is no longer Chopin, but Avolio. The music is full of refined and piquant harmonies and rhythms, and yet everything is managed so quietly and skilfully that there is nothing patchy or laboured. There are no technical difficulties in the piece, but it requires delicate treatment, and very discreet use of the pedals.

Romance in a flat for the Pianoforte, by LILIAN OXLEY. London: Augener & Co.

A QUIET opening and a flowing melody are the outward expression of a calm, contented mind. After a prolonged cadence, over which, however, minor tones and a murmuring figure cast a momentary shadow, the music becomes more animated and more impassioned. At the return of the principal melody it is given out in *forte* tones, and the piece ends with a soft coda, in which the varied rhythm is effective.

MAX REGER:—*Streichquartet in D moll*, Op. 74: *Variationen und Fuge über ein Originalthema für die Orgel*, Op. 73; and *Schlichte Weisen*, 7 Songs, Op. 76. Lauterbach & Kuhn, Leipzig.—London: Augener & Co.

THE composer of the above-named quartet has displayed his technical skill in many a work, but while fully recognizing his great talent, we have not always found in his music spontaneity on a par with his scientific knowledge. When that is the case, workmanship, however clever, is more or less unwelcome. The music in the quartet under notice shows an immense amount of thought, yet throughout there seems a deliberate attempt to avoid anything like a simple phrase or simple harmonization. The effort is almost visible on paper. The first movement in D minor, *Allegro agitato*, opens, for instance, with a theme which is surely the offspring of head rather than heart. The second movement, *Vivace*, is brimming over with harmonic and rhythmic surprises, and that from the very beginning. And so we might speak of the third and fourth sections. It is, of course, quite possible that as the work became familiar, the *qui vive* kind of attitude which it provokes would to a great extent cease. But surely a composer ought to tempt persons to listen to him by some persuasive natural melody; if then he introduces occasionally some out-of-the-way effects, these, if not accepted at once, will be taken on trust, in the hope that in time they will be justified. Composers sometimes declare that posterity will judge them; but, as a matter of fact, they all desire present success; it therefore behoves them to adopt means to ensure it. We do not advocate concessions to vulgar taste, but however bold the experiments, however deep the learning, a clear outline should be preserved, so that the general meaning may be quickly grasped. The theme of the variations is interesting, and so are the variations themselves together with the final fugue. Of the skill and daring of the composer there is no question, but here again complexities of all kinds abound.—"Homely Melodies" (*Schlichte Weisen*) is the title of seven songs. In comparison with the works already noticed, these songs are indeed homely, and, moreover, they are beautiful. In some of the accompaniments are to be found harmonies and rhythms which to a mild extent recall those of the works mentioned above; but in No. 3, "Wald-einsamkeit," a charming Franconian folk melody, and the delightful No. 5, "Herzenstausch," and No. 6, "Beim Schneesetter," the composer shows that he can express himself simply and most effectively.

Summer Hours. Idyl for Pianoforte, by CORNELIUS GURLITT. Op. 113, No. 8. Pianoforte solo, revised, phrased, and fingered by O. THÜMER; arranged for pianoforte duet (F. KIRCHNER); for Violin and Pianoforte (F. HERMANN); for Violoncello and Pianoforte (AUGUST NÖLCK); and for Flute and Pianoforte (G. GARIBOLDI). London: Augener & Co.

THE title of the piece suggests something pleasant, for whatever summer hours may be in reality, we always think of them as such. The *Idyl* is in the bright key of A major, and the opening theme, allotted in the duet to the first player, is extremely graceful and of pastoral character. A middle section in the key of the sub-dominant shows more animation. The piece, neither long nor difficult, ends with a quiet coda. Various arrangements, as will be seen from the above title, have been made of this attractive piece, and by competent musicians.

Poet and Peasant (Dichter und Bauer). Overture by F. VON SUPPÉ, arranged for piano, 3 violins, viola, 'cello, and contrabasso, by FR. HERMANN. (Edition No. 8451L; price, net 2s. 6d.) London: Augener & Co.

THE composer, who has been surnamed the German Offenbach—and not unjustly, considering his sparkling music—was a pupil of Seyfried, whose name in connection with Beethoven is well known. Suppé was a prolific and successful writer, one of his works, by the way, being a parody of "Tannhäuser." The overture in question opens with a *maestoso*, containing a flowing melody of great charm, followed by a brief *strepitoso* in minor. It is of the pot-pourri order—i.e. made up as if of themes from an operetta. They are all ear-catching, yet anything but vulgar, and in the music there is good, sound workmanship. "Poet and Peasant" was performed at the Crystal Palace already in 1855. The arrangement under notice is extremely good and effective, and the instruments form quite a little orchestra.

Recreations (Zur Erholung) for Violin in the First Position, with a second violin, by R. SCHOLZ. Op. 19. Books 1 and 2. (Edition, No. 5633, A and B; price, net, 1s. 6d. each.) London: Augener & Co.

THESE pieces, thirty in number (fifteen in each book), are doubly attractive. First of all there is the part for the Pupil, and an accompanying part for the Master; *ensemble* playing is pleasant, while the firm support of the teacher is likely to give confidence to the pupil. Then, again, the music is extremely varied. There are pieces in waltz, march, polacca form, also some which are quiet and expressive, others stately and not stiff. They are styled "Recreations," yet in reality they are full of sound, solid practice. The title, however, holds good, for the work is set forth in such attractive guise that the pupil may easily forget the educational aim of the composer. All the music is written for the violin, as stated above, in the first position; the limit is a modest one, yet there is nothing cramped in the writing.

Seven Songs, by I. HEARNE. London: Schott & Co. THE composer of these songs possesses musical feeling and imagination. The first one is a setting of William Watson's fine poem, "In the Night," and "the voice of far friends, with the sigh of the seas," the "ghosts that make moan," and other night visions are well reflected in the weird music, also the quiet of the long last sleep is graphically described; the music, appropriate to the words, forming a striking contrast to the restless accompaniment of the first two stanzas. Of the other songs may be named the joyous "Spring World" and the bright "Jenny kiss'd me."

L'Art Dramatique et Musical au XX^{ème} Siècle. Annuaire international des Artistes et des Œuvres. (Paris: Editions de la Revue d'art dramatique et musical.)

This excellent Revue commenced with the twentieth century—i.e. this is the third publication. There are some excellent articles by writers on the drama, but only those relating to music concern us. Among the writers are MM. Romain Rolland, Frédéric de France, J. de Souza, and de Costa Ferreira, Robert Brussel, and J. Lassalle, all names of note. There are many notices of operas, concerts, provincial, colonial, and foreign news, *causeries musicales*, etc.

The World's Earliest Music, by HERMANN SMITH (London: William Reeves).

This is an endeavour to trace music to its beginnings in ancient lands by collected evidence of various kinds in various countries. Musicians are much occupied with the music of their own day, and they occasionally speculate as to what will be the future of their art; but our author looks backward, and the subject is one on which he has evidently spent much time and thought. He describes the musical instruments of Greece, Etruria, Egypt, and the lands of the Far East. The chapter on Japan will, of course, attract special notice at the present time; while the description of a wonderful koto in his possession reminds us that in art as well as in war the Japanese display rare skill. Mr. Smith tells us that his object was "to give the lover of music a companionable book, full of information of kind likely as I think to be of interest to both amateur and professional," and in this he has succeeded. The volume contains sixty-five illustrations, and an excellent index.

THE OPERA.

SAINT-SAËNS' "HÉLÈNE."

As far as the opera season has progressed at the time of writing, the most remarkable feature has been the special performances of the Wagner and Mozart works. If the syndicate had done nothing else, it would have merited the praise of music-lovers. As I pointed out last month, it would be easy for the management to confine itself to popular operas that do not require so much preparation. The fashionable subscribers would not object with any gravity; and I very much doubt if the cost of the extra rehearsals and the new mounting of these music dramas result in a profit. The syndicate, therefore, has done a good deal for artistic reasons, although that is the last merit the constant critics of everything that is done at Covent Garden will admit. I am afraid, however, that Mozart cannot be considered a success this year. The performances of "Don Giovanni" and "Le Nozze di Figaro" have been followed with but languid interest; nor have they been quite successful from an artistic point of view. Dr. Richter has great merits as a conductor; he treated the scores with an earnestness that was very commendable; for the first time at Covent Garden within my memory the orchestral music of "Don Giovanni" was performed with anything approaching perfection. Every detail was clearly brought out, and as good singers as possible were engaged. But the secret of Mozart singing has been lost, and Dr. Richter himself is too square in his view of the music. He does not give the artists full scope for the display of their voices, and that display must be made if Mozart's vocal writing is to be performed with all its beauty.

On the other hand, the performances of Wagner's "Die Meistersinger" and "Tristan" have been as near perfection as possible. Especially has this been so with the orchestral music. It is easy enough to imagine a conductor who would make the expression of the drama on the stage more important

as a guide to the orchestral music. Richter is a little too much the absolute musician, great as his experience of opera conducting has been. But then he has not had any singer of genius, except Ternina, to accompany; and naturally he will not allow mediocre artists to rule the performances.

As usual, there has been a dearth of tenors for the Wagner music-dramas. Herr Herold has promised much as Lohengrin and as Walther, but it cannot be said that he has actually achieved a great success. The voice has uncommon possibilities, and the quality of tone is beautiful; but at present he has not the strength required for these arduous rôles. He is an intelligent actor, however, and in time should be one of the foremost of Wagnerian tenors. Since I last wrote we have heard a new Isolde in Fräulein Plaichinger. She has a pleasing voice, and is an intelligent actress. No other artists worthy of special mention have made their appearances in Wagner's music-dramas.

In Italian opera there has been the *début* of Mlle. Selma Kurz in "Rigoletto." She is one of those singers, common enough in Germany, who can execute the florid old music with a certain amount of ease, but she cannot manage to infuse that execution with the qualities of beauty of tone. That does not seem to make much difference to opera-goers of to-day, for they have lost the standard of criticism which was natural enough to our fathers accustomed to the singing of the great coloratura singers. We are content with much less perfect vocalization—have to be content with it. True, we are delighted when we have the opportunity of hearing such a singer as Signor Caruso, who can add expression to the *bel canto*. That he often exaggerates the emotional characteristics of the music he sings is true enough, and no doubt in the old days his methods of forcing the sentiment would have been considered coarse. He certainly rather overdoes the natural rubato of emotion. But how satisfactory it is to hear singing such as his, whatever its faults may be! In "Bohème" he made one understand the effect of the human voice as an expressive instrument. Personally, he shook my faith in the Wagnerian style of writing, for if the voice, when properly and freely produced, has such a power of moving in music which is by no means great, and is often cheap in its sentiment, should not the voice be given a more important part to play in opera than Wagner has assigned to it? The tenor has certainly improved in every respect since he sang here a couple of seasons ago. His voice has mellowed, and his acting has improved. He is quite the tenor of the day, and even makes one reconciled to the retirement of Jean de Reszké.

These have been the principal features of the season down to the middle of last month. To recount minor events would only be wearisome to the reader. Dr. Saint-Saëns' new opera, "Hélène," however, requires more detailed notice. I went to hear it without much interest of anticipation. The criticisms passed on the work when it was first produced at Monte Carlo did not make one expect much. As far as I have read what my brother-critics have written, the same feeling towards the opera is very general here. But in many ways I cannot subscribe to the general idea of the work.

In the first place, the very want of what is called dramatic interest is, to my mind, its chief merit. It does not seem to be recognized that the composer has attempted to write a new *genre* of opera. Indeed, he does not call it an opera at all, but a "poème lyrique," and that exactly describes it. Writers on musical aesthetics have told us, to the point of becoming wearisome, that opera is a form of dramatic art which for many reasons must remain inartistic; that Wagner's attempts to reform it have been only moderately successful. The chief difficulty has always been that in a music-drama the story cannot be carried on without a deal of stuff being set to music which does not call for musical expression at all. In "Tristan," Wagner was most successful in overcoming this difficulty, mainly because he had written a drama which is essentially lyrical. Each act of that great tragedy has its emotional significance; there is but very little of the necessary dramatic connecting links to be expressed by music. Injured

pride, the dawn of love, its full development, and the anguish of parting are the contents of that wonderful drama. Nothing more complicated is introduced. There is none of the political considerations of the "Ring" to fetter the free lyricism of the composer. But it is not easy to obtain many stories of the same simplicity, calling as loudly for musical illustration. Dr. Saint-Saëns does not attempt a drama in the ordinary sense. His version of the tragic love of Helen of Troy for Paris is cast in the form of a cantata. He makes use of the chorus in much the same way as it is used in the Greek drama, not as part of the dramatic personages of the play, but as heightening the poetic interest. Practically the opera is a long love duet between Helen and Paris, interrupted by the warnings of Venus and Pallas. The fact that he has divided his work into some six tableaux has misled some of the critics. They take it for granted that the opera is disconnected, whereas I do not know of any work which is really so continuous in its development and in its presentation of a story. The many changes of scene do not affect the continuity of the love interest; they merely give variety and afford a picturesque *mise-en-scène*. And, more than that, they give many opportunities for the writing of descriptive orchestral music, so that the composer has employed all the resources of the musical art, and has called to his aid the sister-art of painting. I think it is a very interesting experiment, and shows the way to younger composers. After all, the musical expression of drama must always be the most important feature of opera. Wagner's mistake was in supposing that music-drama could be or should be the only form of drama, whereas it is easy enough to show that there must always be certain subjects which can only be treated adequately in spoken drama. Wagner tried to show that spoken drama was wrong because it appealed too much to the intellect, and that it required too many explanations—that is to say, it is not a simple expression of the emotional content of drama. He forgot that speech does not attempt, except in a minor degree, to embody emotion; it merely suggests it. At least, that is the modern function of drama. In the Elizabethan days there was an attempt to realize emotion in words, but no modern dramatist attempts that. There should be two distinct forms of drama, the musical and the spoken. In regard to the latter, the difficulty is to find a subject that can be treated throughout in music. And when the subject has been found there is still the question of treatment, for the opera writer of the future will have to recognize that he must whittle his drama down to its emotional essentials, so that nothing remains which music cannot express. It is in this that Dr. Saint-Saëns has shown such adroitness. He has planned his libretto so that it contains nothing that does not call for musical treatment. Naturally, such a work becomes a lyrical poem with action rather than an ordinary opera.

As to the intrinsic value of the music of "Hélène," opinions may differ. Dr. Saint-Saëns, with all his cleverness, is not a genius. He has irreproachable taste, and knows how to write for the orchestra, so that the timbre of instruments plays its part in the colour scheme. He has a knowledge of the voice, and, if he has not imagination, he at least has fancy. I cannot say that he has risen to the height of his subject, and the French view of passionateness always seems to me weak and sensuous when it should be heroic and strong; but the music in its elegant and decorative style is very pleasant to hear, and the whole effect of the work is fanciful and interesting. The part of Helen was well sung by Mme. Melba, but it could be given with more passion and abandonment. M. Dalmorès was hardly the hero in appearance, but he declaimed his music with dramatic force. Miss Parkina, the Venus, looked pretty, and sang prettily, although with too much restraint. Mme. Kirkby Lunn was impressive as Pallas. The difficult changes of scene went without a hitch, and the mounting in general was a credit to the stage-manager at Covent Garden. It is extraordinary how tastefully new works are produced there. I should be glad if all the old scenery of the standard operas were destroyed, so that they had to be mounted anew.

E. A. B.

IN THE CONCERT ROOM.

As times go, the British composer has been receiving quite a pleasant share of attention in London of late. Very interesting was the concert given by the Royal College of Music Orchestra at St. James's Hall on May 20th, when eight works by seven young native composers were produced for the first time. These compositions were selected out of some forty-two scores submitted to the administrators of the "Ernest Palmer" fund of £20,000 for the furtherance of British music. The seven successful contributors to this, the initial concert of the scheme, were Mr. Geehl, Mr. Frank Bridge, Mr. York Bowen, Mr. Hurlstone, Mr. Paul Corder, Mr. Gustav von Holst, and Mr. A. von Ahn Carse. None of these names is entirely new to those who are on the alert concerning contemporary British music; two of them, however, scarcely suggest a purely Anglo-Saxon origin. All the works were decidedly clever, if a trifle pessimistic occasionally, and somewhat strenuous in the piling up of "brass" effects. It is a pity, too, that these young musicians cannot find more intrinsically national subjects than "Harz Mountains," or "Scandinavian" reminiscences. The vocalists of the concert were Ivor Foster, Frederick Ranalow, and David Brazell, who were all heard to advantage; and the Royal College orchestra acquitted itself right brilliantly of a task which was not always of the easiest. Sir Charles Stanford and the respective composers conducted, and altogether there was an exhilarating air of enthusiasm about the whole performance. Might not some of this munificent "Ernest Palmer" fund be devoted to helping on the cause of National Opera?

On June 8th Mr. Josef Holbrooke, at the Salle Erard, gave the first concert of his second series of Modern English Chamber Music. The programme consisted entirely of first performances for London, and included a "Quintet for pianoforte and strings" (Joseph Speaight), "Six lyrical pieces for string quartet" (R. H. Walthew), "A Theme and Variations for two pianos" (Alfred H. Barley), a miniature suite for pianoforte, and a string sextet, by Josef Holbrooke, and songs by the same composer, by Norman O'Neill, and Ernest Blake. The vocal numbers were interpreted with considerable success by Mrs. Henry J. Wood. The other executants were Mademoiselle Mania Seguel, Messrs. Saunders, Woodhouse, Yonge, Preuveeners, Fawcett, Crabbe, and the concert-giver. There is a decided and almost startling note of originality about most of the work by Mr. Holbrooke and his circle, which one hears from time to time; whether with familiarity originality might not sometimes degenerate into eccentricity is a moot question. One would like to listen carefully to their compositions several times, though, before expressing any final opinion as to their merits. In any case, none of these composers strikes one as being mediocrities. They are, moreover, undoubtedly courageous and ambitious. Mr. Holbrooke has evidently made a close study of many of the characteristics—notably of the rhythms—of what was "once upon a time" known as the "New Russian School." The announcements and remarks with which he intersperses his programmes have an odd phraseology, which savours alternately of the shopwalker and the musician. At his second concert on July 4th Mr. Holbrooke promises a group of new songs by Granville Bantock, William Wallace, Landon Ronald, Elgar, and others.

The Queen's Hall Orchestra gave its concluding Symphony Concert on June 2nd. An over-generous number of familiar works was given, with Mr. Wood's now happily familiar readings. Bach's Brandenburg Concerto No. 3 was beautifully played, and Kreisler was once more heard in his brilliant rendering of Beethoven's Violin Concerto. On the afternoon of June 9th at the Queen's Hall the newly constituted "London Symphony Orchestra" gave its inaugural performance, Dr. Richter conducting. Of the well-known items of which the programme was composed no details need be given; and the why and the wherefore of this new institution require no recapitulation to those who

watch the course of musical events in London. A very large audience was present, including Mr. Wood himself. The players seemed on their mettle to show themselves at their very best, with the result that a truly memorable performance was secured. More than three-quarters of these musicians have certainly attained their present magnificent *ensemble* and technique, thanks to Mr. Wood's drastic and patient training; and bearing this fact in mind, one notices with some surprise that in the prospectus issued by the London Symphony Orchestra they mention Great Britain last in quoting the many eminent conductors under whom they have played. However, all's well that ends well; and if out of one orchestra there should grow, as seems highly probable, yet another, trained by Mr. Wood's indefatigable energy, Londoners will indeed have ample reason to rejoice.—On June 7th a large and apparently very patriotic audience assembled at the Queen's Hall, where a choral union of some sixty Swedish students, past and present, from the University of Lund, gave most characteristic renderings of a number of popular choruses by prominent Scandinavian composers. Amongst these items were Reissiger's fine setting of Björnson's historical ballad, "Olav Trygvason"; the well-known scenes from national life, "Ett Bondbröllop," or peasants' wedding, by Södermann, who was one of the chief pioneers of the modern Scandinavian musical movement; some delightful numbers by Lindblad, Kjerulf, Körling, Bellman, and Grieg; and also the popular and plaintive Swedish melody, "Necken's Polska." This tune, by the way, was introduced by Ambrose Thomas into the mad scene of his opera, "Hamlet," as a tribute to the nationality of Christine Nilsson, who first sang the rôle of Ophelia at Paris. There was a splendid vigour and breadth about the tone of these singers, as well as a remarkable delicacy and precision of phrasing, which do credit not only to their native instinct for music, but also to their conductor, Mr. Alfred Berg. The soloist of the Union was the Swedish opera-baritone, John Forsell. The songs were all given in the strong and rugged native vernacular, which is so perfectly in keeping with the dramatic spirit and the at times almost harsh harmonies of the music. Additional interest was imparted to an already unusually interesting concert by the excellent literal prose translations appended to the Scandinavian words. "No verse translation," writes Andrew Lang, "is worth the paper it is written on." The poetasters, who are so fond of giving insipid and meaningless rhymed versions of the text of foreign songs, might profit much by looking through the little volume of their *répertoire* left us by these genial Swedish students. The pianists, like the poor, are always with us. The most noteworthy recent pianistic performances have been the farewell concert of Mlle. Szalit, at the Bechstein Hall, June 6th; Mlle. Ella Správka's recital at the Æolian Hall, June 8th, when she was heard in a set of fascinating variations by Glazounov; Mr. Herbert Fryer's recital at St. James's Hall on the 9th, when he brought forward a series of Russian works new to London, by Tchaikovsky, Scriabine, Rachmaninov, and the gifted young composer-conductor, Blumenfeld. Mr. Fryer was assisted by the Dresden violinist, Herr Hans Neumann, in his way a genius. Herr Otto Voss and M. Delafosse, both exceptionally brilliant rather than deeply poetic pianists have each given several attractive recitals, as well as concerts with orchestra; and at the Patti concert at the Albert Hall, June 11th, Mr. Mark Hambourg assuredly had a sufficiently spacious and suitable arena for his wealth of tone and technique.

Kubelik, Kocian, and Tibaldi have been amongst the violinists of the month. The last-mentioned artist took but a modest share in his own concert, where Madame Emma Eames and Mr. Gervase Elwes in turn charmed their listeners with highly finished and spirited renderings of songs by Brahms, Richard Strauss, and Mr. Amherst Webber, whose beautifully artistic accompaniments were quite a feature of the concert. The eruption of prodigy violinists

has continued to be virulent. Whilst "Wunderkinder" like Vecsey, Miss May Harrison, and Miss Sybil Keymer have been disporting themselves in West-End concert halls, the great Ysaye has quietly retired to the purlieus of Kensington, where he made an almost unnoticed "only appearance this season" with Mr. B. Holländer's orchestral society. The concert, one hears, was badly attended. The prodigies, on the other hand, have had no dearth of listeners. There is just a shade of irony in this Ysaye and the prodigies—or shall we say giant and the pigmies?—contrast. Is the taste for music, after all, anything more than a series of fashion and novelty spasms in this great metropolis of ours? One is glad, though, to notice that the beautiful vocalist and true artist, Camilla Landi, was warmly welcomed here at her recital at the Bechstein Hall, June 7th. Made-moiselle Landi's voice and style seem only to have gained since she was last with us. Another great vocal artist who has been with us of late is Mr. David Bispham, who gave his only song recital for the season at St. James's Hall on the afternoon of the 13th. A fine programme, finely rendered, opened with Beethoven's "Adelaide," a number with which Mr. Bispham's interpretation has become specially associated. Schubert, Schumann, Brahms, Peter Cornelius, Loewe, Hugo Wolf, and Richard Strauss were all represented—"In sooth, a goodly company"—as well as some half-dozen English and American song writers. Mr. Bispham gave wonderfully dramatic renderings of Loewe's ballad, "Edward," sung in Scotch, and of Richard Strauss's "Lied des Steinklopfers," the latter composition a highly realistic if not an exactly harmonious ode to democracy. Mr. Arthur Bruhns proved himself a very able accompanist at this concert. Miss Nora Clench's Ladies' String Quartet made a first appearance in London at the Æolian Hall on the 13th. The two opposite poles of Mozart and Borodin (the latter's quartet in a major) supplied the chief numbers on an extremely well-executed programme, in which the quartet party were further assisted by Mr. Plunket Greene in songs by Brahms, Somervell, Stanford, and Ernest Walker.

The chief jubilee celebration at the Crystal Palace on June 11th was a grand Jubilee Concert under the patronage of the King and Queen. The programme consisted of a miscellaneous selection of operatic and other music likely to attract—as it did—an immense concourse of the general public. Madame Albani, Agnes Nicholls, Muriel Foster, Santley, and Ben Davies, were the soloists; but the hero of the occasion was, of course, the veteran conductor, Sir August Manns, whose musical connection with the Crystal Palace practically dates from 1854. More and more frequent opportunities of hearing good orchestral music, well performed, in London itself have gradually deprived the Crystal Palace concerts of their former paramount importance. There is no doubt, though, that Sir August Manns was the pioneer of all that is best in the production of the modern concerts of the metropolis; and for that reason, if for no other, English music lovers owe him a lasting debt of gratitude.

On the afternoon of June 14th Mlle. Aurélie Révy, of the Carl Rosa Opera Company, gave at the Salle Erard what she aptly termed "Une Heure de Musique." Brief as was her programme, she contrived to sing songs in no fewer than seven languages, Russian and Hungarian amongst them—a very charming English item being Algernon Ashton's sweet little lyric, "Peace on the Lake." At the Philharmonic Concert, May 19th, Elgar's Concert Overture, "In the South," was heard under Dr. Cowen's direction with decidedly greater effect and meaning than at the Elgar festival; and a commendable new departure in the annals of the Society was the bringing forward of Glazounov's symphony in c. The "Philharmonic" programme for June 2nd was also of noteworthy interest, since it contained the noble "Harzreise" Rhapsody, Op. 53, of Brahms, which was sung by Miss Muriel Foster with the Alma Mater chorus; and César Franck's beautiful d minor symphony, of which Dr. Cowen gave an excellent reading. Mr

Charles Draper was the soloist in Sir Charles Stanford's ingenious clarinet concerto in a minor, Op. 80, conducted by the composer, and Mdlle. Annie de Jong was heard in Dvořák's violin concerto. At the same Society's concert, June 16th, the performance of Tchaikovsky's peculiarly characteristic orchestral fantasy, "Francesca da Rimini," was heard with interest under Dr. Cowen's *baton*. Tchaikovsky's subtle delicacy, his finish, his smallness, so to speak, of style, are all closely akin to Dr. Cowen's own musical individuality, and he rarely fails to accentuate these qualities in his readings of the Russian composer's work; but he perhaps fails to quite grasp the intensity of passion and emotion always typical of Tchaikovsky, and especially salient in this particular work. The great French pianist, Raoul Pugno—a genuine "Old Master," both in personality and interpretation—was the soloist of the evening. He gave a wonderfully poetic and mellow exposition of Beethoven's c minor Concerto, and played, besides, a "Sérénade à la Lune" of his own, and a Liszt rhapsody. Dr. Cowen's "Indian Rhapsody" was heard "for the first time at these concerts," and the concert concluded with the Brahms' symphony in d (No. 2).

REVISOR.

Musical Notes.

LONDON.

London.—The news that the honour of knighthood has been conferred on Dr. Elgar is welcome; it is one which the high achievements of the composer fully deserve.—A short series of performances of Milton's "Comus," with the original music of Henry Lawes, commenced last Thursday at Thorpe Lodge, Airlie Gardens, Campden Hill.—The Angelina Goetz Library of orchestral scores has been opened to the public, and the magnificent collection will indeed prove a boon.—An indignation meeting will be held on the 4th inst. to protest against Mr. Caldwell's action in Parliament in the matter of musical copyright.—The prizes offered by an anonymous member of the Worshipful Company of Musicians have been awarded to Miss May Dawson (cycle of songs), Dr. Percy Buck (pianoforte pieces), and Mr. James Lyon (organ postlude). The prize music will be performed at the Musicians' Company's Exhibition, which was opened at the Fishmongers' Hall on the 28th ult.—The prizes at the North London Collegiate School (Frances Mary Buss School for Girls) were distributed by Lady Collins on the 24th ult.—Competitors must send their librettos for the prize of £100 (for an original comic opera libretto) offered by Messrs. Chappell & Co. on or before September 1st. Details may be obtained of Messrs. Chappell, 50, New Bond Street.—The Mendelssohn scholarship has been won by Mr. George Dyson, of Charlton, Kent, who studied at the Royal College under Sir Charles V. Stanford and Messrs. W. S. Hoyte and Franklin Taylor.

PROVINCIAL.

Dublin.—At the "Feis Ceoil" on May 16th, 17th, 18th, 19th, 20th, and 21st, two excellent new works were produced—an Irish symphony, by Herbert Hamilton Harty (a clever young Irishman, now resident in London), and a sacred cantata, "The Exodus," by Signor B. Palmieri, chief professor of singing at the Royal Irish Academy of Music.

FOREIGN.

Brunswick.—A new opera by Hans Sommer, entitled "Rübezahl," has recently been produced here, under the direction of court Capellmeister Riedel. Among several operas from his pen may be named, "Loreley," successfully given at Weimar in 1891. The composer is a native of this city, and enjoys considerable reputation as a song writer.

Dresden.—The 150th performance of "Die Meistersinger" was recently given here, the date of the first one being January 21st, 1869, with Capellmeister Rietz as conductor;

and that also was the first after the production of the work at Munich.

Leipzig.—Heinrich Zöllner, University music director, recently celebrated his 25 years' jubilee as conductor, and on that occasion his opera, "Die versunkene Glocke," was performed under his direction at the Stadttheater.

Lobenstein.—Heinrich Albert, poet and musician, seven of whose eight sets of arias were frequently republished, was born in this city. On July 8th, the 300th anniversary of his birth, a tablet will be placed over his birth-house. Albert was a nephew of Heinrich Schütz.

Munich.—The Mozart cycle which takes place from August 1st to 11th, includes "Figaro" (Mottl), "The Magic Flute," and "Belmont and Constanze" (Hugo Reichenberger), "Don Juan" (F. Fischer), and "Cosi fan tutte" (Hugo Röhr), each work being performed twice. The Wagner cycle will be devoted to "Tristan" (August 12th and 24th, Weingartner), "The Flying Dutchman" (August 14th, 26th, 29th, and September 6th, Mottl), "The Mastersingers" (August 15th and 27th, A. Nikisch), and "The Ring" (August 18th to 21st, August 31st to September 3rd, and September 8th to 11th; Mottl, Fischer, Mottl).

Würzburg.—The hundredth anniversary of the foundation of the Music School here will be celebrated on July 12th. Two concerts (morning and evening) will be given, the performers being all past and present pupils of the institution, and each number of the programmes will be under a different conductor, the last being Dr. Kliebert, the present director of the institution. The festival opens with a chorus from Bach's cantata, "Wachet auf," and ends with Wagner's Procession of the Mastersingers and Greeting of Hans Sachs.

Baden, near Vienna.—The poet, Hermann Rollet, who died here on May 30th, at the advanced age of 85, recently published an interesting pamphlet, "Beethoven in Baden" (Vienna, 1902), based on some articles contributed to the *Badener Bote* in 1870 in commemoration of the centenary of Beethoven's birth, Baden being a favourite resort of the master during the summer months. In 1848, Rollet having written poetry of a revolutionary character, was compelled to take refuge in Switzerland, where at Zurich he made the acquaintance of Wagner while the latter was working at the "Ring." Wagner read to him Siegmund's "Winterstürme" from the "Walküre," and as a souvenir of that memorable visit the composer tore out a leaf from his sketch-book, at once wrote out some of the music which as yet was only in his head, and gave it to him—a precious document which Rollet preserved to the last.

OBITUARY.

MME. ALVA, vocalist, made her *début* at Covent Garden in 1893, under A. Harris.—WILLIAM AUGENER, junior partner in the firm of Augener & Co., who died on the 19th of last month at Tunbridge Wells, aged 49. The printing department of the firm was entirely managed by him, and he was more particularly active in the publication of the "Augener Edition," which in engraving and printing surpassed others. In 1885 he was the only English music printer who received the Gold Medal for Printing at the London Inventions' Exhibition.—JULIUS BERCHT, rising composer; died in Berlin, aged 25.—HERMANN GERLACH, talented violinist; died in Berlin.—RICHARD HOL, Dutch composer, died at Utrecht, aged 78.—BENNO HORWITZ, composer and critic; died at Berlin, aged 49.—EDWIN N. KIMBALL, President of the Waltham and Davis Pianoforte Co. of Boston; aged 64.—KARL MÜLLER-HARTUNG, well-known founder and leader at the Grand-ducal Orchestra and Music School at Weimar; aged 70.—ALPHONSE PONTECORVO, promising Italian vocalist; at the early age of 26.—GEORGES QUANTÉ, violinist of the Conservatoire concerts and the Opéra, Paris; aged 26.—FRANZ SCHILT, organist and professor at the Ratisbon School of Sacred Music; aged 34.—LOUIS VARNEY, composer of popular songs, Paris.—GUSTAV ZUMPE (brother of the late Hermann Zumpe), musical critic at Dresden; aged 54.

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